Taught Postgraduate Module Handbook 2017-2018

MA ENGLISH LITERATURE
MA ENGLISH LITERATURE (MODERN AND CONTEMPORARY PATHWAY)
MA ENGLISH LITERATURE (RENAISSANCE PATHWAY)
MA ENGLISH LITERATURE (ROMANTIC PATHWAY)
MA ENGLISH LITERATURE (VICTORIAN PATHWAY)
MA AMERICAN LITERATURE AND CULTURE
MA CRITICAL AND CULTURAL THEORY (ENGLISH STUDIES)
MA POSTCOLONIAL LITERARY AND CULTURAL STUDIES
MA THEATRE AND GLOBAL DEVELOPMENT
MA WRITING IDENTITIES: CRITICAL AND CREATIVE PRACTICES
N.B. The following provisional information is correct at the time of publishing but may be subject to alteration prior to the commencement of the course.

MA Modules 2017-2018 by Programme
An alphabetical list of MA modules, separated by the semesters in which they are taught, can be found at the end of this handbook.

<table>
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<tr>
<th>Title</th>
<th>Tutor(s)</th>
<th>Semester</th>
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<td><strong>Core Modules</strong></td>
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<td></td>
</tr>
<tr>
<td>Studying English: Research Methods</td>
<td>Prof Bennett (and team)</td>
<td>1</td>
<td>10</td>
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<tr>
<td>(core module for all Literature programmes)</td>
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<td></td>
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<tr>
<td>Research Project / Dissertation</td>
<td>Dr David Higgins</td>
<td>1 + 2</td>
<td>11</td>
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<tr>
<td>(core module for all Literature programmes)</td>
<td></td>
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<tr>
<td>Studying Theatre: Research Methods and Research Project</td>
<td>Dr Lourdes Orozco (and team)</td>
<td>1 + 2</td>
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<tr>
<td>(core module for Theatre and Global Development programme)</td>
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<tr>
<td>Writing Identities: Criticism, Creativity, Practice</td>
<td>Dr Prosser</td>
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<tr>
<td>(core module for MA in Writing Identities programme)</td>
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<tr>
<td><strong>English Literature</strong></td>
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<tr>
<td>Arthurian Legend: Medieval to Modern</td>
<td>Dr Batt</td>
<td>1</td>
<td>21</td>
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<tr>
<td>Literature and the Politics of Language</td>
<td>Prof Crowley</td>
<td>2</td>
<td>32</td>
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<tr>
<td><strong>American</strong></td>
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<tr>
<td>Fictions of Citizenship in Contemporary American Literature</td>
<td>Dr Carroll</td>
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<td>29</td>
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<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
<td>2</td>
<td>28</td>
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<tr>
<td>Writing about Death in Nineteenth-Century America</td>
<td>Prof Bennett</td>
<td>2</td>
<td>42-43</td>
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<tr>
<td><strong>Critical and Cultural Theory</strong></td>
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<tr>
<td>Magic of Mimesis, The</td>
<td>Dr Durrant</td>
<td>1</td>
<td>34</td>
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<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
<td>2</td>
<td>28</td>
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<tr>
<td>Reading (with) Psychoanalysis</td>
<td>Dr Ray</td>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>So Where do you come from? Selves, Families, Stories</td>
<td>Dr Prosser</td>
<td>2</td>
<td>38</td>
</tr>
<tr>
<td>War, Mourning, Memory: 1914-1939</td>
<td>Dr Fairley</td>
<td>2</td>
<td>41</td>
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<tr>
<td><strong>Modern and Contemporary</strong></td>
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<tr>
<td>Enigmatic Body of Modernism, The</td>
<td>Dr Brown</td>
<td>1</td>
<td>27</td>
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<tr>
<td>Caribbean and Black British Writing</td>
<td>Prof McLeod</td>
<td>2</td>
<td>24</td>
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<tr>
<td>Culture and Anarchy: 1945-1965</td>
<td>Dr Hargreaves</td>
<td>2</td>
<td>25-26</td>
</tr>
<tr>
<td>Global Indigeneity</td>
<td>Dr Barker</td>
<td>2</td>
<td>30-31</td>
</tr>
<tr>
<td>Reading (with) Psychoanalysis</td>
<td>Dr Ray</td>
<td>2</td>
<td>35</td>
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<tr>
<td><strong>Postcolonial</strong></td>
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<tr>
<td>Africas of the Mind</td>
<td>Dr Nicholls</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>Caribbean and Black British Writing</td>
<td>Prof McLeod</td>
<td>2</td>
<td>24</td>
</tr>
<tr>
<td>Global Indigeneity</td>
<td>Dr Barker</td>
<td>2</td>
<td>30-31</td>
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</table>

Renaissance

2
<table>
<thead>
<tr>
<th>Module</th>
<th>Offered by</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Shakespeare’s Tyrants</td>
<td>Prof Hammond</td>
<td>1</td>
</tr>
<tr>
<td>Turks, Moors, and Jews: Staging the Exotic in the Renaissance</td>
<td>Prof Butler</td>
<td>2</td>
</tr>
<tr>
<td><strong>Romantic</strong></td>
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<tr>
<td>Literature of Crisis: Gender and Politics in 1790s Britain, The</td>
<td>Dr De Ritter and Dr Jones</td>
<td>1</td>
</tr>
<tr>
<td>Romantic Ecologies</td>
<td>Dr Higgins and Dr Somervell</td>
<td>2</td>
</tr>
<tr>
<td><strong>Theatre &amp; Global Development</strong></td>
<td>Prof Plastow</td>
<td>1</td>
</tr>
<tr>
<td>Uses of Theatre, The (core module)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Making Theatre in the Community (core module)</td>
<td>Prof Plastow</td>
<td>2</td>
</tr>
<tr>
<td>Global Inequalities and Development (core module)</td>
<td>POLIS</td>
<td>1 + 2</td>
</tr>
<tr>
<td><strong>Victorian</strong></td>
<td></td>
<td></td>
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<tr>
<td>Apprentices to Life: The Nineteenth-Century Bildungsroman</td>
<td>Dr Salmon</td>
<td>1</td>
</tr>
<tr>
<td>The Brontës</td>
<td>Dr Mullin</td>
<td>2</td>
</tr>
<tr>
<td>Victorian New Media</td>
<td>Dr Mussell</td>
<td>2</td>
</tr>
<tr>
<td><strong>Writing Identities</strong></td>
<td>Dr Durrant</td>
<td>1</td>
</tr>
<tr>
<td>Feeling Time</td>
<td>Dr Flannery</td>
<td>2</td>
</tr>
<tr>
<td>Literature and the Politics of Language</td>
<td>Prof Crowley</td>
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<td>So Where do you come from? Selves, Families, Stories</td>
<td>Dr Prosser</td>
<td>2</td>
</tr>
<tr>
<td>War, Mourning, Memory: 1914-1939</td>
<td>Dr Fairley</td>
<td>2</td>
</tr>
</tbody>
</table>


Theatre and Global Development students are required to choose one further module from those offered by the Institute for Politics and International Studies. Please see page 7 for further details. Theatre and Global Development students should contact the School of Politics and International Studies with further queries about POLIS modules:
Tel: +44 (0) 113 343 6843
Email: polispg@leeds.ac.uk

The list above indicates the main MA programme or pathway under which each module is offered. In many cases modules will also be available to students on other programmes, but please see individual descriptions for module availability. Students on the MA in English Literature can choose their modules from across the full range, but should note any restrictions outlined in the individual module descriptions.

Please note that, for all MA programmes offered by the School of English (excluding the MA in Theatre and Global Development) students can take one module (30 credits) offered by a different school/department if they would like to, subject to availability and to the module tutor’s agreement. Modules offered by the Institute of Medieval Studies; the School of History; the School of Fine Art, History of Art and Cultural Studies; Education; Performance and Cultural Industries may be of particular interest to students of English.

To find a list of modules offered across the institution, please see the following link: [http://webprod3.leeds.ac.uk/catalogue/modulesearch.asp?Y=201718&T=S&L=TP](http://webprod3.leeds.ac.uk/catalogue/modulesearch.asp?Y=201718&T=S&L=TP)
PROGRAMME STRUCTURES, PROGRAMME REQUIREMENTS AND CHOOSING YOUR MODULES

Students should complete their module choices form once they have read and understood the regulations for their programme of study. Regulations for each programme are listed on the next page(s). If you are unsure on the regulations for your programme, please contact pgtenglish@leeds.ac.uk or call +44 (0)113 343 4738 for clarification.

All MA students must take a total of 180 credits for their programme. Part-time students take 60 credits in Year 1 and 120 credits in Year 2. All MA modules offered by the School of English (excluding only the Research Project) are worth 30 credits each. The Research Project module is worth 60 credits.

Students will be automatically enrolled on any modules that are core or compulsory to their programme, so core modules do not need to be entered on module choices forms.

Programme Structures

The **full-time** programme structure for **ALL English programmes** (excluding only the MA in Writing Identities and the MA in Theatre and Global Development) is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
<tr>
<td>1 x chosen option module</td>
<td>1 x chosen option module</td>
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</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*

The **part-time** programme structure for **ALL English programmes** (excluding only the MA in Writing Identities) is as follows:

**Year 1**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
</tbody>
</table>

*Start on Research Project / Dissertation reading. Students are invited to seek guidance from the Director of Taught Postgraduate Programmes or from a relevant member of staff on research topics.*

**Year 2**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 x chosen option module</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 of Year 2 and will meet with their Research Project / Dissertation supervisor during Semester 2 of Year 2. The submission deadline is in early September of Year 2, at the end of the programme.*
The **full-time** programme structure for the **MA in Writing Identities: Critical and Creative Practices** is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Identities: Criticism, Creativity, Practice</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td></td>
</tr>
</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*

The **part-time** programme structure for the **MA in Writing Identities: Critical and Creative Practices** is as follows:

**Year 1**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Identities: Criticism, Creativity, Practice</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
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<td></td>
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</tbody>
</table>

*Start on Research Project / Dissertation reading. Students are invited to seek guidance from the Director of Taught Postgraduate Programmes or from a relevant member of staff on research topics.*

**Year 2**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studying English: Research Methods</td>
<td>1 x chosen option module</td>
<td>Research Project</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 of Year 2 and will meet with their Research Project / Dissertation supervisor during Semester 2 of Year 2. The submission deadline is in early September of Year 2, at the end of the programme.*

The programme structure for the **MA in Theatre and Global Development** is as follows:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>May – September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global Inequalities and Development (POLIS module)</td>
<td></td>
<td>Research Project</td>
</tr>
<tr>
<td>Uses of Theatre</td>
<td>Making Theatre in the Community</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 x chosen option module from POLIS</td>
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</tbody>
</table>

*Students will be asked to submit their Research Project / Dissertation proposal towards the end of Semester 1 and will meet with their Research Project / Dissertation supervisor during Semester 2. The submission deadline is in early September, at the end of the programme.*
Programme Requirements

MA English Literature
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2).
Students take three further modules (one in Semester 1 and two in Semester 2) from the complete list of those offered within the School, except where stated otherwise. One of these modules (a maximum of 30 credits) may be taken from those available in other departments (subject to the module leader’s approval and availability).

MA English Literature (Modern and Contemporary pathway)
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Modern and Contemporary studies in British and/or Irish literature.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Modern and Contemporary pathway i.e. Caribbean and Black British Writing; The Enigmatic Body of Modernism; Culture and Anarchy; Global Indigeneity; Reading (with) Psychoanalysis. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Renaissance pathway)
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Renaissance studies.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Renaissance pathway i.e. Shakespeare’s Tyrants; Turks, Moors and Jews. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Romantic pathway)
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Romantic Literature and Culture.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Romantic pathway i.e. The Literature of Crisis; Romantic Ecologies. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA English Literature (Victorian pathway)
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Victorian studies.
Students take three further modules (one in Semester 1 and two in Semester 2). At least one of these must be taken from those offered by the Victorian pathway, i.e. Apprentices to Life; The Brontës; Victorian New Media. Two modules (60 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

MA American Literature and Culture
Compulsory core modules: Studying English: Research Methods (Semester 1) and Research Project (Seminesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of American studies. Students take three further modules (one in Semester 1 and two in Semester 2), of which at least two must be taken from those offered by the MA in American Literature and
Culture, i.e. *Fictions of Citizenship; Feeling Time; Writing about Death*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Critical and Cultural Theory (English Studies)**
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Critical and Cultural studies.
Students take three further modules (one in Semester 1 and two in Semester 2), of which at least two must be taken from those offered by the MA in Critical and Cultural Theory, i.e. *The Magic of Mimesis; Feeling Time; Reading (with) Psychoanalysis; So Where do you come from: Selves, Families, Stories; War, Mourning, Memory*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Postcolonial Literary and Cultural Studies**
Compulsory core modules: *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of Postcolonial studies.
Students take three further modules (one in semester 1 and two in semester 2), of which at least two must be taken from those offered by the MA in Postcolonial Literary and Cultural Studies, i.e. *Africas of the Mind; Caribbean and Black British Writing; Global Indigeneity*. One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader’s approval).

**MA Theatre and Global Development**
Compulsory core modules: *Global Inequalities and Development* (Semester 1 & 2); *Uses of Theatre* (Semester 1); *Making Theatre in the Community* (Semester 2); *Studying Theatre: Research Studies and Research Project* (Semesters 1 & 2). The research project/dissertation must be on a suitable topic in the field of theatre and/or global development studies. Students also take one 30 credit module from the following list of option modules offered by POLIS (preferably in Semester 2, in order to best balance the workload). For the description of each of the modules listed below, please click on the module code, which will take you to the University’s Module Catalogue:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIED5210M</td>
<td>Africa in the Contemporary World</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5213M</td>
<td>Conflict, Complex Emergencies and Global Governance</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5235M</td>
<td>Education in Development</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5255M</td>
<td>Gender, Globalisation and Development</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5275M</td>
<td>Political Economy of Resources and Development</td>
<td>Semester 1</td>
</tr>
<tr>
<td>PIED5501M</td>
<td>The Politics of the Israel-Palestine Conflict</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5523M</td>
<td>International Political Economy</td>
<td>Semester 2</td>
</tr>
<tr>
<td>PIED5626M</td>
<td>Global Justice</td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

**MA Writing Identities: Critical and Creative Practices**
Compulsory core modules: *Writing Identities: Criticism, Creativity, Practice* (Semester 1); *Studying English: Research Methods* (Semester 1) and *Research Project* (Semesters 1 & 2). The research project/dissertation must be on a topic approved by the Director of Taught Postgraduate Programmes. Students take two further modules (both in Semester 2), of which at least one must be taken from those offered by the MA in Writing Identities, i.e. *Feeling Time; The Magic of Mimesis; So Where do you come from: Selves, Families, Stories; Literature and the Politics of*
*Language: War, Mourning, Memory.* One module (30 credits) may be taken from those offered by the other MA schemes in the School. A maximum of one module (30 credits) can be taken from modules available in other departments (subject to availability and the module leader's approval).
CORE MODULES
Module leader: Professor Bridget Bennett (team taught)

This module will begin with a series of sessions designed to provide a grounding in essential research by discussing methods of research in English Studies and introducing resources at the University of Leeds. These will enable students to identify an appropriate topic for research; develop writing skills in the management of a substantial piece of work; acquire disciplines of scholarly presentation and develop analytical and theoretical knowledge of English Studies. The methodological classes will be followed by a series of seminars focusing on academic content.

By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised piece of academic writing; gain appropriate research skills, including those of bibliography and referencing; and develop appropriate critical vocabulary and conceptual understanding. They will have acquired knowledge on the key academic questions that drive their chosen area of postgraduate study.

This module will also provide students with an awareness of the implications of their field of study. It will allow them to develop an existing enthusiasm for English literature and to explore further those areas of the subject which may not have figured significantly in their undergraduate programme. It affords an excellent platform for work at doctoral level.

Preparatory reading:
Herman Melville, Billy Budd.
Please read any good edition. Though many editions of this novella are in circulation, I'm ordering this edition from Blackwell's (Woodhouse Lane – opposite the Parkinson Building) and would like to recommend it. It was published on 4 August 2016 and you can purchase it yourself in advance of your arrival at Leeds.

Herman Melville, Billy Budd, Bartleby, and Other Stories edited by Peter Coviello (Penguin Classics Deluxe) Paperback. You can also access an etext via this link:

Thinking:
Heidegger, Martin, ‘What Calls for Thinking?’, in Basic Writings: from Being and Time (1927) to The Task of Thinking (1964), ed. by David Krell (1993), pp. 369-91

Readers as Audiences of Literature:

Archives & Textual Studies:
Robert D. Hume ‘Aims and Uses of “Textual Studies”’ Papers of the Bibliographical Society of America, 99:2 (June 2005), pp. 197-230. Please read at least sections 1, 2

Teaching: Five two-hour lectures and five two-hour seminars.

Assessment method: One Critical Review (including an annotated bibliography) of 1,000 words (worth 20% of module mark) and one essay of 2,000 words (worth 80% of module mark).

Availability: Compulsory module for all students on all MA programmes in the School of English excluding the MA in Theatre and Global Development.
Module leader: Dr David Higgins

This module will be initiated by the allocation of supervisors at the beginning of Semester 2 and an introductory session conducted by the Director of Taught Postgraduate Programmes. Once supervisors have been allocated, students will commence a period of structured independent study, in which they will receive up to 6 hours of supervision.

Students will be able to refine their research topics; hone their writing skills in the management of a substantial piece of work; and gain integral analytical and theoretical knowledge of the subject. By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised MA dissertation. They will also have gained appropriate research skills, including those of bibliography and referencing; and will have expanded their critical vocabulary and conceptual understanding.

Projects may be undertaken in any area agreed with a suitable supervisor, subject to the restriction that the subject must lay within the fields or periods defined in the programme or pathway title. In English Literature (Modern and Contemporary pathway) the project will focus mainly on British and Irish Literature. Projects or dissertations dealing with texts in translation will be considered on an individual basis in consultation with the Director of Taught Postgraduate Programmes, the supervisor and the School’s Director of Student Education.

The research project may take many forms (including a dissertation or, subject to the satisfaction of School pre-requisites and approval, an editing project; anthology; creative portfolio; exhibition or performance) but it must demonstrate a command of the primary and secondary material appropriate to a Masters degree.

Research project formats, topics and titles are subject to approval by the Director of Taught Postgraduate Programmes and by supervisors

Teaching: One lecture, six hour long meetings with allocated supervisor to be agreed at a mutually convenient times before the deadline for supervision in July and one student-led conference in June.

Assessment: This module is assessed by one 12,000 – 15,000 research project / dissertation. Progress on the module is monitored by supervisors. Students will be required to submit a plan of their project, with dates and targets, and a suggested title to their supervisor in Week 3 (Semester 2), followed by a 3,000 word sample in Week 9 (Semester 2).

Availability: Compulsory module for all students on all MA programmes in the School of English excluding the MA in Theatre and Global Development.
STUDYING THEATRE: RESEARCH METHODS AND RESEARCH PROJECT

Module leader: Dr Lourdes Orozco

This module will begin with a series of sessions designed to provide a grounding in essential research by discussing methods of research in Theatre Studies and introducing resources at the University of Leeds. These will enable students to identify an appropriate topic for research; develop writing skills in the management of a substantial piece of work; acquire disciplines of scholarly presentation and develop analytical and theoretical knowledge of Theatre Studies. The methodological classes will be followed by a series of seminars focusing on research methods specific to the study of theatre. Students will also investigate the key academic and intellectual questions that drive their chosen area of study.

By the end of this module, students will have developed the skills to research and write an intellectually coherent, critically informed and logically organised piece of academic writing; gain appropriate research skills, including those of bibliography and referencing; and develop appropriate critical vocabulary and conceptual understanding.

This module will also provide students with an awareness of the implications of their field of study. It will allow them to develop an existing enthusiasm for Theatre Studies and to explore further those areas of the subject which may not have figured significantly in their undergraduate programme. It affords an excellent platform for work at doctoral level.

At the beginning of the second semester students will be allocated a research project / dissertation supervisor. During this term students will receive up to 6 hours of supervision. A project / dissertation may be undertaken in any area agreed with a suitable supervisor, subject to the restriction that the subject must lie within the fields or periods defined in the scheme title.

Research projects / dissertations in Theatre studies may take the form of research supporting practical work, and sometimes include supporting illustrative materials - such as design models, photographs or recordings. The project may take many forms, but must demonstrate a command of the primary and secondary material appropriate to a Masters degree.

Teaching: Six two-hour lectures, seven two-hour seminars, a maximum of six hours of supervision meetings and attendance at a student conference.

Assessment: This module is assessed by one essay of 2,000 words (worth 20% of module mark, due in January) and a 12,000 – 15,000 research project / dissertation (80% of module mark, due at the end of the programme in September). Progress on the module is monitored by supervisors. Students will be required to submit a plan of their project, with dates and targets, and a suggested title to their supervisor in Week 3 (Semester 2), followed by a 3,000 word sample in Week 9 (Semester 2).

Compulsory module for all students on the following MA programmes:
MA Theatre and Global Development (only)
Module leader: Professor Jane Plastow

We shall be looking from a variety of perspectives at ways in which theatre is developed and used, in the UK and in the developing world, to work towards social and educational goals. The module combines theoretical and practical investigations to analyse categories such as Theatre of the Oppressed, Drama in Education, Theatre in Education, and Theatre for Development and their inter-relationships. Particular attention will be paid to examining issues concerning production processes and ways in which the performance and its reception are thereby affected.

**Primary Reading**
- Boal, Augusto: *Theatre of the Oppressed*, Pluto, 1979
- Boal, Augusto: *Games for actors and non-actors*, Routledge, 1992
- Bolton, Gavin: *Drama for Learning*, Heinemann, 1996
- Bolton, Gavin & Dorothy Heathcote: *Theatre Matters: Performance and Culture on the World Stage*
- Boon, Richard & Jane Plastow: *Theatre Matters: Performance and Culture on the World Stage*
- Bolton, Gavin & Dorothy Heathcote: *Theatre Matters: Performance and Culture on the World Stage*
- Jane Plastow: *Community Theatre: Global Perspectives*, Routledge, 2000
- Friere, Paulo: *Pedagogy of the Oppressed*, Seabury, 1970
- Hornbrook, David: *Education and Dramatic Art*, Routledge, 1998
- Wa Thiong'o, Ngugi: *Decolonising the Mind*, James Currey, 1986

**General**
- Downing, Dick: *Special Theatre*, Gulbenkian, 1989
- Itzin, Catherine: *Stages in the Revolution*, Methuen, 1980
- Kershaw, Baz & Tony Coult: *Engineers of the Imagination*, Methuen, 1983
- Kershaw, Baz: *The Radical in Performance*, Routledge, 1999
- Owen, Kelly: *Community, Art and the State*, Comedia, 1984
**Teaching:** There will be 7 weekly seminars of 2 hours each, plus three workshops of 4 hours each, plus a two-week production period immediately prior to the commencement of teaching for semester two.

**Assessment:** Assessment will be by an essay of 3000 words (50%) and by participation in the practical project (50%). For the practical project one tutor will lead the work, and a second will attend selected rehearsals and the final production in order to support the assessment process.

**Compulsory module for all students on the following MA programmes:**
MA Theatre and Global Development (only)
Module leader: Professor Jane Plastow

This module builds on the theatre work undertaken in semester 1 and allows students the opportunity to run a series of workshops in a ‘live’ situation, in order to build up their skills in applied theatre, facilitation and planning. The module entails the setting of a placement in a community organisation and the planning and delivering of a series of workshops (equivalent to 16 hours of workshop delivery) within that organisation. At the end of the module students will be asked to evaluate the impact of the workshops and their personal learning as part of the assessed portfolio to be submitted by the end of term. In this way, the module will provide students with the experience of planning, delivering and evaluating a series of workshops as part of a community theatre project.

Outline reading list
Beddow, Neil, Turning points: the impact of participation in community theatre, South West Arts, 2001
Downing, Dick & Tony Jones, Special Theatre: the work of Interplay Community Theatre for people with severe learning disabilities, Gulbenkian, 1989
Erven, Eugene van, Community Theatre: Global Perspectives, Routledge, 2000
Gallaghese, Kathleen & David Booth, eds., How theatre educates: convergences and counterpoints with artists, scholars and educators, University of Toronto Press, 2003
Kuppers, Petra and Gwen Robertson, The Community Theatre Reader, Routledge, 2007
Somers, John, ed., Drama and theatre in education, Captus University publishers, 1996
Taylor, Phillip, Applied Theatre: creating transformative encounters, Heinemann, 2003
Thompson, James, Digging Up Stories; applied theatre, performance and war, Manchester University Press, 2005

Teaching: Students will decide in consultation with their tutor what kind of institution they wish to work with (i.e. school, prison, youth group, elderly people’s group, etc.). The Workshop Theatre will assist in finding a suitable organisation for students to work with and arrange the setting of the placement. The projects can be run individually or in pairs. Students will then liaise with the organisation to come up with plans for the workshop series in consultations with their tutor. Students will draw up detailed plans for each session, deliver the workshops, and produce an evaluation at the end of the process, looking at what they have learnt from the experience.

The module is delivered as a series of 2hour weekly sessions in which questions around community based theatre and facilitation are addressed. The students will also have a series of individual or pair tutorials to assist in workshop planning and discuss issues arising from the delivery of the workshop. The module will conclude with a final group session to debrief the overall experience.

Assessment: Workshop delivery (50%). Tutors will observe at least TWO workshops and will base their grading on those observations supplemented by questionnaires offering feedback from participating organizations. Students working in pairs will graded individually for their workshop delivery but will receive the same mark for the workshop plans, which will be designed jointly.
Portfolio and critical evaluation (20% + 30%). The portfolio will contain a brief introduction to and description of the project, and a critical evaluation (3,000 words) (30%). The workshop plans, which will be submitted weekly, will also be included in this submission (20%).

**Compulsory module for all students on the following MA programmes:**
MA Theatre and Global Development (only)

Students must have completed ENGL5523M Uses of Theatre module as a pre-requisite to this module, or should be able to demonstrate previous experience in theatre practice or workshop facilitation to the module tutors).
Module tutor: Dr Jay Prosser

Is there a subject more prominent, variegated, multivalent — and complicated — than identity? In a world in which borders are increasingly transgressed (between private and public, between human and digital, between genders and cultures, as well as between places), identities are ever more topical and ever more productive of new forms for representing them. This module, which serves as the core module for the MA programme in Writing identities, examines some of these new, exciting, and often experimental, forms of writing, as well as providing students with a broad critical history of the subject of identity.

Conjoining the critical study of identity together with creative practices for writing identities and for disseminating new writing, the module is organised into three parts. Part 1 studies the critical history and theory of identity, indicated in the historical shifts in terms which form our subheadings: from self, to identity, to subjectivity. Students will read in this first part excerpts from an array of identity theories, including psychoanalysis, gender theory, postcolonialism and postructuralist theory. In part 2, students will study four critically-acclaimed, recent texts which deploy and develop different genres for capturing an increasingly complex sense of identity: translation; life writing; poetry; and fiction (although the texts’ shared concern with innovation results in transgeneric qualities, including faction, creative non-fiction, and auto/biography). Part 3 of the module focuses on matters relating to the dissemination and profession of writing on the subject of identity, including digital identities/online presentation and publicity, options for publication, and forming relations in the writing industry, for example with literary agents, editors, and writing and reading groups.

In accordance with the module which seeks to bring together registers typically kept apart, the assessment will require students to produce a critical essay alongside creative work (from an array of options) and in addition a short weekly blog.

Texts for purchase
Mark Blacklock, I’m Jack (London: Granta, 2015)
Jhumpa Lahiri, In Other Words (London: Bloomsbury, 2016)
Kate Tempest, Hold Your Own (London: Picador, 2014)

Preparatory reading
Judith Butler, Senses of the Subject (Fordham University Press, 2015)

Teaching: Teaching will be through weekly seminars (7 x 2 hours), followed by weekly workshops (3 x 2 hours) with invited practitioners.

Assessment: This module will be assessed by a 2,000 word essay (45%), a reflective blog of 150 words each week between weeks 1 to 7 (10%) and a 2,000 word portfolio (45%), or equivalent length if poetry portfolio. A proposed essay title/question and bibliography must also be submitted to the tutor (unassessed).

Availability: Compulsory module for the MA in Writing Identities: Critical and Creative Practices programme. As option under other MA schemes within the School, subject to availability.
OPTION MODULES
Module tutor: Dr Brendon Nicholls

This module will explore how a number of diverse constructions of African experience reveal what we might call “the political organisation of the psyche”. We will begin by looking at some of the theoretical problems involved in applying psychoanalysis to African contexts and at the politically suspect uses of colonial psychiatry. We will consider Frantz Fanon’s culturally- and historically-situated psychoanalytic work as one way of avoiding such difficulties. We will investigate Africa as it is imagined or fantasised in colonial discourses (in writing on Mau Mau and on the “Hottentot Venus”) and we will ask what investments are at work in these representations. We will examine how texts of cultural nationalism (Ngugi) attempt to reinvent or rehabilitate African identities. By way of contrast, we shall see how fiction registers the brutality of post-independence conflict (Saro-Wiwa). We will ask whether contemporary African experiences of genocide (Tadjo) offer a critical perspective on Fanonian violence. Since the colonial inheritance has been a debilitating force in many African societies, it follows that literary texts may register historical pain and socially-embedded malaises. Therefore, we will investigate examples of the cultural logic of psychopathological symptoms (Sachs, Dangarembga and Maseko).

Classes by week
1 Histories of Scientific Racism and Sexuality – The “Hottentot Venus”
   Sander Gilman on scientific racism and Robert Young on colonial desire
2 Psychoanalysis in African contexts
   Freud and Anne Mc Clintock on fetishism, Freud on narcissism
3 Frantz Fanon, “Concerning Violence” and “The Fact of Blackness”
4 Ngugi wa Thiong’o, A Grain of Wheat (Oxford: Heinemann 1986)
5 Ken Saro-Wiwa, Sozaboy: A Novel in Rotten English (Longman: 1994)
7 Tsitsi Dangarembga, Nervous Conditions (Women’s Press, 1988)
8 Bheki Maseko, “Mamlambo,” Isak Niehaus on witchcraft (To be supplied)
9-10 Wulf Sachs, Black Hamlet (Read Books, 2006).

Teaching: Ten two-hour weekly seminars

Assessment: One 4000 word essay

Availability: MA Postcolonial Literary and Cultural Studies, MA Critical and Cultural Theory (English Studies), other MA schemes in the School of English, MA Race and Resistance (History) subject to availability
Module tutor: Dr Richard Salmon

The German word ‘Bildungsroman’ - meaning in translation ‘novel of formation’ or ‘novel of education’ - has entered common critical parlance in English literary studies as a way of categorizing one of the most popular and influential generic forms of the modern novel. Nowadays, ‘Bildungsroman’ is a label given to novels written under widely differing cultural and historical conditions, many of which bear scant relation to the original nineteenth-century contexts and usage of the term. In this module, however, we will explore the long and rich tradition of the nineteenth-century Bildungsroman in English, which first emerged in self-conscious imitation of Continental European models but went on to develop its own distinctive characteristics as a genre. Many prominent Victorian novelists sought to document the processes of self-formation though narrative fiction. A common feature of their texts is an intense focus on the experiences of childhood, adolescence, and/or early adulthood which comprise what G.H. Lewes termed the ‘apprenticeship of life’. The module will end by considering how the genre extended beyond the Victorian period into the twentieth century.

Texts for Purchase
Thomas Carlyle, Sartor Resartus, Book 2 [1833] (Oxford but also available online)
Charlotte Brontë, Jane Eyre [1847] (Penguin)
Charles Dickens, Great Expectations [1860] (Penguin)
George Eliot, Daniel Deronda [1876] (Penguin)
Ella Hepworth Dixon, The Story of a Modern Woman [1894] (Broadview)
Henry James, What Maisie Knew [1897] (Penguin)
D.H. Lawrence, Sons and Lovers [1913] (Penguin)

Assessment: The module will be assessed by one 4000 word essay submitted after the end of the seminar programme. One unassessed essay of 1000 words which may include an extended plan for the assessed essay will be required during the seminar programme and this may be used as a formative piece for the final assessment.

Teaching: Teaching will consist of 10 x 2 hour seminars

Availability: MA in English Literature (Victorian pathway);
As an option under other MA schemes within the School.
The thirteenth-century English writer Layamon acknowledges that what poets say is not all true, nor yet all false, but he declares it a fact that never was there as valiant a king as Arthur. In this module, we consider how the figure of Arthur, his queen, his court, and the heroes he gathered around him, fired the medieval imagination to produce a wealth of narratives which celebrate, but also interrogate, knightly quest (including that for the Grail), masculinity, chivalric ethics, personal loyalties, sexuality and politics, and national identity. Over the centuries, Arthurian glamour does not lose its appeal, but takes on both familiar and new guises, in response to different and continuing cultural tastes and appropriations. This module offers the opportunity to explore the immense range of Arthurian legend, and to reflect on the nature of its appeal, in works of the imagination including chronicle, romance, novels, children’s literature, satire, poetry and film, from Geoffrey of Monmouth’s history of Britain to Arthur at the movies. There will be space for individuals to research their own areas of special interest in the field.

**Texts for Purchase** (extracts from other texts to be supplied):

**Preliminary Background Reading**

**Teaching**: Teaching will be by 10 weekly 2-hour seminars.

**Assessment**: Written work totalling 6000 words.

**Availability**: MA in English Literature, as an option in all MA schemes in the School and in the MA in Medieval Studies (IMS).
Charlotte, Emily, and Anne Brontë lived in the town of Haworth near Keighley, only twenty miles or so from Leeds. They wrote some of the most distinctive and celebrated fiction of the early nineteenth-century, and their work remains hugely popular today, inspiring novels of tribute and many adaptations in film, dance, and music. Together with their parents, their lost sisters, and their blighted brother Branwell, they have become a family of almost-mythic significance. This module invites you to consider the trio’s work in detail and in dialogue, by investigating their differences and their similarities. It will enable you to assess the validity of seeing ‘the Brontës’ as a group, and as uniquely creative individuals.

The module is structured chronologically, beginning in the early 1830s when the four surviving Brontë siblings began to shape their imaginative play into artistic creation. Working in pairs, Charlotte & Branwell, Emily & Anne left a legacy of stories and poems concerning the invented African kingdoms of Glass Town, Angria and Gondal. These early works show clear debts to Romanticism and the Gothic, while also revealing a precocious consciousness of the literary marketplace. A tour of the Brotherton Library’s significant collection of Brontë manuscripts, alongside an exploration of this juvenilia, acts as an introduction to the mature novels and poetry. The module continues through the major work of the three sisters, who burst onto the literary scene in 1847 under the pseudonyms Currer, Ellis and Acton Bell. As the weeks progress, you will be invited to explore how these very different writers navigate common themes, including the supernatural, religious belief, female vocation, and sexual desire. The sisters were anticipating and imagining their future literary reputations from their youthful experiments in Angria and Gondal, and the module will locate their fiction within the wider phenomenon of the Victorian novel and its engagement with the bildungsroman, industrialization, labour and community. Emily Brontë’s extraordinary lyric poetry will be considered alongside her siblings’ less accomplished verse, and as a counterpoint to Wuthering Heights.

Studying the Brontës in Leeds will enable you to think about their work in the very particular context of their native West Yorkshire, and to understand how this county’s very specific early nineteenth-century mixture of industrial and agricultural landscapes played a formative role in the making of their fiction. The module will conclude with a consideration of their reputation, mythology and legacy, through both an analysis of Elizabeth Gaskell’s biography of her friend Charlotte, and a trip to the Brontë Parsonage Museum at Haworth.

**Texts for Purchase**

1. Manuscripts and Juvenilia: selections from *Tales of Glass Town, Angria, and Gondal: Selected Early Writings of The Brontës* ed. Christine Alexander (Oxford World’s Classics), alongside a visit to the Brontë manuscript collection of the Brotherton Library.
2. Charlotte Brontë, *Jane Eyre* (1847)
3. Emily Brontë, *Wuthering Heights* (1847)
5. Anne Brontë, *Agnes Grey* (1847)
6. Anne Brontë, *The Tenant of Wildfell Hall* (1848)
8. Charlotte Brontë, *Villette* (1853)
10. Trip to the Brontë Parsonage Museum, Haworth (class to meet at Keighley Railway Station, a 30 minute direct train ride from Leeds).

**Preliminary reading**

You will find it helpful to have read Juliet Barker’s *The Brontës* (1994) in advance: it is the standard, but very lengthy, account of the family’s lives.
**Assessment:** One assessed essay of 4000 words; one unassessed essay/discussion notes of 2000 words.

**Teaching:** Ten weekly two-hour seminars

**Availability:** MA in English Literature (Victorian pathway), MA in English Literature and other schemes within the School of English
ENGL5105M
CARIBBEAN AND BLACK BRITISH WRITING: AXES OF DIASPORIC AFFILIATION

Module tutor: Professor John McLeod

This module presents a range of recent texts by (Anglophone) Caribbean and Black British writers. It engages with a variety of issues including: the relationship between literature and cultural identity; the construction of and challenge to cultural boundaries; ‘new ethnicities’; representing Caribbean migrancy to Britain; nationalism and transculturation; new forms of ‘Britishness’; Caribbean and Black British postcolonialities; constructions of gender and ‘race’; the politics of making a Caribbean and Black British canon. Attention will also be given to the aesthetic diversity of Caribbean and Black British writing, and the complex interface between literary form and cultural politics. The module also articulates the highly charged points of crossing between postcolonial discourses and Caribbean and black British ethnicities, identities and sexualities.

Set Texts (in order of study)
George Lamming, In the Castle of My Skin (1954)
Sam Selvon, The Lonely Londoners (1956)
V.S. Naipaul, The Mimic Men (1967)
Derek Walcott, Selected Poetry (1962-1981)
Linton Kwesi Johnson, Selected Poetry (2002)
Caryl Phillips, Crossing the River (1993)
Lawrence Scott, Aelred’s Sin (1998)
Kei Miller, The Cartographer Tries to Map a Way to Zion (2014)

Students interested in taking this module may wish to read in advance Alison Donnell, Twentieth Century Caribbean Literature (Routledge, 2006) and J. Dillon Brown, Migrant Modernism: Postwar London and the West Indian Novel (U of Virginia P, 2013).

Teaching: Teaching will consist of 10 two-hour weekly seminars.

Assessment: Assessment will be by one essay of 4,000 words. Students may also be required to write an unassessed essay of 2,000 words.

Availability: M.A. in Postcolonial Literary and Cultural Studies; MA in English Literature (Modern and Contemporary pathway); As option under other MA schemes within the School subject to availability.
Module tutor: Dr Tracy Hargreaves

This module explores post-war English literature and film in the long mid-century – 1945-1965. It begins with a moment of incongruity: Rebecca West’s report on the Nuremberg Trials and Noel Coward and David Lean’s *Brief Encounter*. In ‘Greenhouse with Cyclamens (I)’, West recalled watching a screening of *Brief Encounter* at the conclusion of the Nuremberg Trials in 1945 – ‘the great tragedy imposed on the small’ as she put it. Taking the jarring note between the incommensurable and the ordinary as a starting point, we’ll explore how writers and film-makers tried to find appropriate forms and an appropriate language to imagine and re-shape literature, film and culture in post-war, mid-twentieth century Britain. The module is divided into three broad areas: (1) writing in the aftermath of modernism in the work of Waugh, Bowen and Greene; (2) the emergence of cultural studies, the so-called ‘Angry Young Men’ and the adaptation of their writing into British ‘New Wave Cinema’ across the 1950s and early 1960s; and (3) the turn from the ‘provincial’ neo-realism of English fiction and film to the political, formal and ethical agendas of writing in the 1960s. We’ll look at – amongst other things - the preservation and fractures of culture at its ‘high’ and ‘ordinary’ incarnations, the uses of popular genres and morality (detective fiction, thriller, *film noir*) issues of film adaptation and the relationship of the literary text to its screen reincarnation.

**Texts for purchase**

Evelyn Waugh *Brideshead Revisited* (1945) (Penguin 2012)  
Graham Greene *The Third Man* and *The Fallen Idol* (1950) (Vintage 2001)  
John Braine *Room at the Top* (1957) (Arrow 1989)  
Keith Waterhouse *Billy Liar* (1959) (Penguin 2010)  
Muriel Spark *The Mandelbaum Gate* (1965) (Virago Modern Classics 2013)  
Angela Carter *Several Perceptions* (1968) (Virago Modern Classics 1995)

Copies of Rebecca West’s ‘Greenhouse with Cyclamens (I)’ in *A Train of Powder* and Richard Hoggart’s ‘Invitations to a Candy-Floss World: The Newer-Mass Art’ in *The Uses of Literacy* will be available on the VLE.

**Films for screening (not for purchase)**

*Brief Encounter* (dir. David Lean 1945)  
*The Third Man* (dir. Carol Reed 1949)  
*Room at the Top* (dir. Jack Clayton 1959)  
*Billy Liar* (dir. John Schlesinger 1963)

**Preparatory Reading (not for purchase)**

T.S. Eliot *Notes Towards a Definition of Culture* (London: Faber and Faber 2010)  
David Kynaston *Family Britain 1951-57* (London: Bloomsbury 2009)  
Marina Mackay *Modernity and World War II* (Cambridge: CUP, 2007)  
Gill Plain *Literature of the 1940s: War, Postwar and ‘Peace’* (Edinburgh: EUP 2013)  
**Teaching:** Teaching will consist of ten weekly two-hour seminars.

**Assessment:** Assessment will be one essay of 4,000 words. Students will also be required to write an unassessed essay of 2,000 words.

**Availability:** As option for MA English Literature (Modern and Contemporary pathway) programme, and for other MA schemes in the School of English. As option to MA students on other Masters programmes in the University of Leeds, subject to availability and permission from tutor.
Module tutor: Dr Richard Brown

This module is a themed approach to early twentieth-century literary modernism. Inspired by James Joyce's stated intent to write a twentieth-century epic of the body, it explores ways in which this might invite a re-reading of a wide range of modernist literary texts with a special concentration on theories and representations of the body, embodiment and the senses as well as related aspects of culture such as reading, technology, the animal, pathology and everyday life. We'll begin with a Sherlock Holmes story and some Freud, explore Marinetti, Mina Loy and Wyndham Lewis, some poetry and essays by T.S.Eliot, a novel by Rebecca West and selections of Joyce, Woolf, Lawrence, Anita Loos and Evelyn Waugh drawing on some contemporary and more recent theorising of the body as a site of cultural signification including perspectives from Foucault, Merleau-Ponty, Baudrillard, Rancière and Michel Serres. We will research Modernism in the Little Magazines and encounter the “New Modernist” studies. There'll be an opportunity for all students to give class presentations. Seminars will be scheduled on material selected from the texts listed below, some of which are in the listed Modernism anthology, others may be available on line or as photocopies.

Set texts for advance purchase
Arthur Conan Doyle, A Study in Scarlet [1887] (Penguin, 2001)
Wyndham Lewis, The Wild Body (Penguin)
Mina Loy, The Lost Lunar Baedeker (Carcanet, 1997)
Rebecca West, The Return of the Soldier (1918)
Virginia Woolf, Mrs Dalloway [1925] (Penguin, 1991)
Selected Essays (OUP, 2008)

Preparatory reading
Richard Brown (ed.), Joyce, “Penelope” and the Body (Rodopi, 2006)
Tim Armstrong, Modernism, Technology and the Body (Cambridge, 1999)
Lawrence Rainey (ed.), Modernism: An Anthology (Blackwell, 2005)
Visit sensorymodernisms.com

Teaching: Ten weekly seminars of two hours.

Assessment: 1 compulsory unassessed essay proposal of 1000 words. 1 assessed essay of 4,000 words.

Availability: MA in English Literature (Modern to Contemporary pathway); MA in English Literature; As option under other MA schemes within the School.
Module tutor: Dr Denis Flannery

Work in the Humanities has, in recent years, become increasingly interested in the relationship between time and the feelings, practices and representations of everyday life. ‘Temporality’ has also become an increasingly employed category in the understanding of political struggle and cultural dissonance, whether national, political, religious, economic or sexual. The rise of the internet and its concomitant expectations of instantaneous resolution have also coincided with a will – in current art and theory – to slow time down, to provide it with texture and to make it an object of contemplation. These developments have all built on the very special and charged relationship between time and feeling that we encounter when we read literary texts and encounter other aesthetic forms. The pleasures these readings and encounters afford are intimately connected with transformations in our sense of time. In such moments of reading and encounter time can be concentrated or stretched. When we read we are often taken to other times or asked to imagine different futures. Different eras speak to each other in such moments and time can be experienced as – among other things – endurance, languor, ecstasy or shock. This module affords students the opportunity to explore these questions through encounters with a range of, predominantly American, texts (fictional, dramatic, autobiographical and cinematic) from the late nineteenth century to the present day.

Set texts for purchase:
Saidiya Hartman, Lose Your Mother: A Journey Along the Atlantic Slave Route (Farrar Straus and Giroux, 2008)
Ellen Bryant Voigt, Kyrie: Poems (Norton, 1997)
Walter Tevis, The Man Who Fell to Earth (Penguin Modern Classics, 2009 or Gollancz 2016)
Nicholas Roeg, Dir. The Man Who Fell to Earth (Criterion Films, 2007)

NOTE: Only the editions specified above are to be purchased. Other editions are not acceptable.

Module Booklet: A module booklet containing extracts from work in this field and some critical material by writers such as Henri Bergson, Walter Benjamin, Elizabeth Freeman, David Lloyd and others will be made available at cost price.

Purchase of the DVD of The Man Who Fell to Earth optional. A screening for all students talking the module will be arranged.

Teaching: Teaching will be through 10 weekly seminars of 2 hours.

Assessment: A single essay of 4000 words alongside a required unassessed essay of 1700 words.

Availability: MA in American Literature and Culture, MA in Critical and Cultural Theory (English Studies), MA in Writing Identities: Critical and Creative Practices, MA in English Literature and as an option under other MA schemes within the School.
This module will consider the relationships between citizenship, culture, and national identity by examining contemporary fictional narratives of citizenship and immigration. We shall examine how issues of race, gender, class, and ethnicity are addressed in contemporary fiction. In particular, we shall examine how the transformations of multiculturalism and the politics of difference have altered both the form and the content of contemporary narrative fiction. In his seminal work, Imagined Communities, Benedict Anderson describes how the novel functions as a technology for the narration of the individual into the community of the nation. We shall consider how novels of citizenship and immigration continue (or not) to narrate forms of national belonging. Engaging work from a variety of ethnic traditions—African American, Asian American, Anglo American—will allow us to develop a comparativist analysis of contemporary multi-ethnic US literature. While our focus will be on the fictional texts that comprise our primary materials, we shall devote considerable attention to the scholarly works that constitute our secondary readings. This attention will allow us to consider current critical trends in the disciplines of American Studies and American Literary Studies and will provide students with a comprehensive overview that will prepare them for advanced work in the field.

**Primary Texts:**
A Gesture Life, Chang-rae Lee (Granta Books, 2001)
World’s End, T. Coraghessan Boyle (Bloomsbury, 2004)
Beloved, Toni Morrison (Vintage, 1997)
Middlesex, Jeffrey Eugenides (Bloomsbury, 2003)
The Known World, Edward P. Jones (Harper Perennial, 2004)
The Namesake, Jhumpa Lahiri (Harper Perennial, 2004 [2003])
The Brief Wondrous Life of Oscar Wao, Junot Diaz (Faber & Faber, 2009 [2007])

**Teaching:** Teaching will be by 10 weekly two-hour seminars with an emphasis on student preparation and discussion.

**Assessment:** Assessment will be by one essay of 4,000 words alongside a required unassessed essay of 1700 words. Students will also be expected to give one seminar presentation during the course of the module.

**Availability:** MA American Literature and Culture and other MA programmes within the School of English, subject to availability. Also as option for MA Race and Resistance programme (School of History).
Module tutor: Dr Clare Barker

In the past few decades, globalisation has put incredible pressure on the survival and wellbeing of indigenous peoples. Yet at the same time, this period has seen the production of many rich and diverse creative works exploring the complexities of being indigenous. Is it possible to be both indigenous and ‘modern’? How do indigenous writers deal with clichés such as the ‘noble savage’ and the ‘dying race’? What place is there for indigenous beliefs and values in a world where everything seems up for sale? This module approaches these questions by focusing on the politics and aesthetics of contemporary indigenous literature and film. It explores how indigenous writers situate themselves and their communities in relation to a globalised world, and how they intervene in debates about some of the most pressing contemporary issues: resource extraction and environmentalism, tourism and development, genetic research and ‘biopiracy’, health and sexuality. The module takes a comparative approach to indigenous cultural production, looking at texts from Australia, New Zealand, North America, Canada, Hawai‘i and Latin America. It considers the common concerns and challenges facing indigenous peoples, and the potential for coalition between different groups, as well as thinking about conflicts, practices and representations in culturally specific terms. Attention will be paid throughout the module to the form and aesthetics of indigenous narratives; we’ll examine indigenous approaches to storytelling and look at how recent writers and filmmakers blend ‘traditional’ storytelling practices with different forms. Alongside the primary texts, students will engage with relevant supporting material such as readings from indigenous theory, photographs and videos, historical documents and activist websites.

Set texts for purchase (in order of study)
Any edition of these texts is acceptable.

- Mel Gibson (dir.), *Apocalypto* (2006)
- Tomson Highway, *Kiss of the Fur Queen* (University of Oklahoma Press, 2008)
- Patricia Grace, *Baby No-Eyes* (University of Hawai‘i Press, 1998) [If you can’t get hold of a hard copy of this text, a Kindle version is available from Amazon, and the Kindle app can be downloaded for free to any computer]
- Thomas King, *Truth and Bright Water* (Grove Press, 2001)
- Barry Barclay (dir.), *The Kaipara Affair* (2005)
- Icíar Bollaín (dir.), *Even the Rain* (2010)
- James George, *Ocean Roads* (Huia, 2007) [I can provide some copies of this text for purchase]

There is no need to purchase copies of film texts; screenings will be held in advance of seminars, and DVDs are available to loan from the library.

Please note that some indigenous literature is not widely circulated, which means that some of these texts are not readily available brand new on Amazon and in UK bookstores. Primary texts will all be in the library, and second hand copies are in circulation; Abe Books is a good source for cheap copies of these books. Some copies may have to be shipped from abroad, so it would be a good idea to buy your books in advance of the start of the module.

*If you have any trouble getting hold of set texts, please contact the module tutor (Dr Clare Barker C.F.Barker@leeds.ac.uk).*
Preparatory Reading

Students should read the following in preparation for the first seminar (photocopies will be provided):

Chadwick Allen, extracts from Trans-Indigenous: Methodologies for Global Native Literary Studies (Minneapolis: University of Minnesota Press, 2012)

A full reading list will be provided at the start of the module.

Teaching: The module will be taught through 10 x 2 hour weekly seminars. Film screenings will also be arranged in relevant weeks.

Assessment: One 4000-word essay. Students are also required to submit one unassessed piece of work (1700 words) which may be used as a formative piece for the final assessment (e.g. a synopsis or annotated bibliography).

Availability: MA Postcolonial Literary and Cultural Studies, MA English Literature (Modern and Contemporary pathway), and other MA schemes within the School of English.
Module tutor: Professor Tony Crowley

This module will explore the relations between literature and the politics of language from the Renaissance to the present and investigate how specific literary texts engage with linguistic debates concerned with identity, power, and value. In the course seminars we will read theoretical and literary texts together in order to elucidate particular issues. Topics may include:

**English and the contest of language** - Ben Jonson, *The Poetaster* (1601) and Mikhail Bakhtin, ‘Unitary Language’, from *The Dialogic Imagination* (1981);


**Familiar and foreign words** - James Joyce, *Portrait of the Artist as a Young Man* (1916) and Rey Chow, ‘Not Like a Native Speaker: The Postcolonial Scene of Language and the Proximity of the Xenophone’, from *Not Like a Native Speaker: On Languaging as a Postcolonial Experience* (2014)


**Language and Power** - Margaret Atwood, *The Handmaid’s Tale* (1985) and V.N. Volosinov, ‘Theme and Meaning’, from *Marxism and the Philosophy of Language* (1929);


**Texts for purchase**

**Teaching:** Teaching will be by 10 x 2 hour weekly seminars.

**Assessment:** The module will be assessed by one 4,000 word essay (100%). Students will be expected to complete and bring to class a prep sheet related to the materials under discussion. They will submit a 500 word proposal for their assessed essay towards the end of the semester.

**Availability:** MA Writing Identities: Critical and Creative Practices, MA English Literature. As an option under other MA schemes places permitting.
Module tutors: Dr Richard De Ritter and Dr Robert Jones

This module explores a range of writing produced within the turbulent decade of the 1790s. It will investigate the political treatises of the period, exploring how cultural crisis was persistently refracted through the language of gender, from Edmund Burke’s lament that the French Revolution signalled the end of ‘the age of chivalry’, to Mary Wollstonecraft’s desire to effect ‘a revolution in female manners’. It will also focus on a selection of the decade’s innovative fiction, exploring how it combines investigations of individual psychology with broader cultural critique. Finally, the module will engage with poetry of the period (by William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith and Anna Letitia Barbauld), which ranges from politically urgent polemics to reflective meditations upon retirement and domesticity. While the 1790s brought the eighteenth century to a traumatic close, this module will offer the chance to explore the ways in which its exciting and unpredictable literature mapped out new ways of thinking about the relationship between gender, politics and the act of writing itself.

Texts for purchase
Mary Hays, Memoirs of Emma Courtney, ed. by Eleanor Ty (Oxford: Oxford University Press, 2009)
William Godwin, Caleb Williams, ed. by Pamela Clemit (Oxford: Oxford University Press, 2009)
Amelia Opie, Adeline Mowbray, ed. by Anne McWhir (Peterborough: Broadview, 2010)
Charlotte Smith, The Old Manor House, ed. by Jacqueline M. Labbe (Peterborough: Broadview, 2002)

Preparatory reading
McCann, Andrew, Cultural Politics in the 1790s: Literature, Radicalism and the Public Sphere, Basingstoke: Macmillan, 1999.

Teaching: Ten weekly two-hour seminars
Assessment: A single 5000 word essay (100%). Prior to writing the essay each student will give a short unassessed conference paper to the rest of their group (0%).
Availability: MA English Literature (Romantic pathway). As option under other MA schemes within the School, subject to availability.
Module tutors: Dr Sam Durrant

In a tradition stretching from Plato to Auerbach, mimesis has come to mean the realistic representation of the world. However, in a rich counter-tradition that has its roots in Aristotle's more dynamic and dramatic sense of art, mimesis describes the complex play of imitation, identification, empathy and desire that structures our relations both to the artwork and to the world. Our module will explore this alternative tradition as it moves between the fields of aesthetics, philosophy, psychoanalysis, and anthropology.

The module is divided into three sections, all organised around richly provocative artworks. In the first section we will look at ancient Greek debates around mimesis (Plato and Aristotle) and think about what it means to consider an artwork as realist, taking the Coen brothers' pseudo-documentary *Fargo* (1996) as our *exemplum*. In the second section we will move on to a consideration of mimesis as a mode of projective identification or becoming-similar, focusing on psychoanalysis, modernism and Marxism. Here we will look at Kafka's enigmatic story 'Josephine the Singer, or the Mouse Folk' (1924) and extracts from Walter Benjamin's anti-autobiographical *Berlin Childhood* (1938). In the third section, we look at mimesis as a mode of sympathetic magic and spiritual possession in anthropological accounts of 'native' belief systems. Here we will look at Jean Rouch’s documentary on West African spirit possession, *The Mad Masters* (1955). In our final seminar, we will turn to the extraordinary animations of the contemporary South African artist William Kentridge.

Other texts will be drawn into our discussion depending on student interest, and students will be invited to write their essays on whatever artworks most fascinate them.

Texts for Purchase
All of the reading material will be made available via the Virtual Learning Environment and screenings will be arranged of films and animations. However, it is recommended that you purchase at least one of the two preparatory texts listed below.

Preparatory reading:

Teaching: Teaching will be by weekly seminars (10 x 2 hours).

Assessment: One assessed essay of 4,000 words. Unassessed work: students will be expected to contribute to an online discussion group and to submit a draft proposal for their assessed essay in week 8.

Module tutor: Dr Nicholas Ray

This module plots a cumulative trajectory through psychoanalytic theory and examines a range of approaches to reading cultural texts from psychoanalytic perspectives. Beginning with Freud’s early abandonment of the ‘seduction theory’, the module addresses a number of key concerns in his subsequent work – e.g. drive theory, fantasy, fetishism, transference, trauma – and attempts to explicate and interrogate them with reference to a series of cultural works, including Leopold von Sacher-Masoch’s Venus in Furs, Shirley Jackson’s The Haunting of Hill House, Tim O’Brien’s In the Lake of the Woods and Peter Greenway’s film The Pillow Book. The critical approach of the module is determined not only by Freud’s preoccupations but by the work of numerous post-Freudian thinkers and clinicians, such as Jacques André, Cathy Caruth, Gilles Deleuze, Jacques Lacan, and Jean Laplanche. Throughout the module we will be concerned both with how psychoanalytic theory can enable us to ask critical questions of literary texts, and how the strategies of textual analysis can enable us to think and rethink the nuances of psychoanalytic theory.

Texts For Purchase (Many of the theoretical papers will be made available electronically on the VLE or in hard copy in the library).
Sigmund Freud and Wilhelm Jensen, Gradiva: A Pompeian Fantasy and Delusion and Dream in Wilhelm Jensen’s ‘Gradiva’, trans. Helen M Downey (cheap reprints available from various publishers via online bookstores; free access versions of the texts can also be read online)
Shirley Jackson, The Haunting of Hill House (Penguin, 2009 [1959]).
Tim O’Brien, In the Lake of the Woods (Fourth Estate 2015 [1994])

Preparatory Reading
Jeremy Tambling, Literature and Psychoanalysis (Manchester 2012).

Teaching: 10 weekly 2 hour seminars

Assessment Method: The module will be assessed by a single essay for 4000 words. Students will be expected to write one unassessed paper of 2000 words.

Availability: MA in English Literature MA Critical and Cultural Theory (English Studies)
MA in English Literature (Modern and Contemporary pathway)
As option under other MA schemes within the School, subject to availability.
ENGL5834M
ROMANTIC ECOLOGIES

Module tutor: Dr David Higgins and Dr Tess Somervell

This module will invite students to reflect on human encounters with the more-than-human world in the British Romantic period. We will investigate the representation of local and global habitats and climates; of animals and plants; and of naturalists, colonists, and visionaries. Students will interrogate the significance of Romanticism for environmental thought, and trace connections between Romantic-period debates and present-day ecological concerns. They will examine the relationship between Englishness, Britishness, and colonial expansion, recognising how biological interactions helped shape the history of empire. The course will focus especially on the diverse ways in which the Romantics imagined the lives, the influence, and the ethical importance of non-human beings.

We will study the politics of the environment via Edmund Burke, William Cobbett, Thomas Malthus, and Jean-Jacques Rousseau. Romantic natural history will be represented by Gilbert White’s prose and Dorothy Wordsworth’s journals, as well as the poetry of John Clare, Samuel Taylor Coleridge, Charlotte Smith, and William Wordsworth. Mary Shelley’s novel *The Last Man* will provide an opportunity to examine Romantic apocalypticism in an environmental context. We will pay special attention to works by Lord Byron, Eleanor Porden, Stamford Raffles, and Percy Bysshe Shelley that were inflected by the global cooling caused by the Mount Tambora eruption of 1815. Those texts, along with the travel writing of William Bartram, will also enable us to investigate the imperial and colonial aspects of Romantic ecology.

**Texts for purchase**
- Mary Shelley, *The Last Man* (Broadview, 1996)

Students should buy the specified editions of the books above before the start of the course. A module booklet containing a range of primary texts will be available for purchase at cost price.

**Preparatory reading**
- Jonathan Bate, *Romantic Ecology and The Song of the Earth*
- Katey Castellano, *The Ecology of British Romantic Conservatism, 1790-1837*
- Timothy Clark, *The Cambridge Introduction to Literature and the Environment*
- James McCusick, *Green Romanticism: Romanticism and Ecology*
- Timothy Morton, *Ecology Without Nature and The Ecological Thought*
- Ashton Nichols, *Beyond Romantic Ecocriticism*

**Teaching:** Ten weekly two-hour seminars

**Assessment:** One 4,000 assessed essay. In addition students will be required to write an unassessed essay of 2,000 words.

**Availability:** MA English Literature (Romantic pathway). As option under other MA schemes within the School, subject to availability.
Module tutor: Professor Paul Hammond

Much political discussion in Shakespeare’s day centred on questions of tyranny, freedom from tyranny, and whether resistance to tyranny, including the violent overthrow of a tyrant, could be justified legally or morally. This module explores plays by Shakespeare which form an extended meditation on the nature of tyranny and liberty, considering both political and domestic tyranny and the connections between them. The programme begins with the poem in which Shakespeare presents the rape of Lucrece by Tarquin—who thereby becomes a model of both political and sexual tyranny—and with Machiavelli’s classic text on the practicalities of exercising power. We then proceed to discuss pairs of plays which depict various forms of political and domestic tyranny, and consider these in relation to: the theory and practice of government; Shakespeare’s development of theatrical methods of depicting the psychology of tyranny; the connection between the desire for political control and the desire for domestic and sexual control; and the means through which characters resist tyranny and develop their own modes of liberty—one of which proves to be suicide.

I Prologue: What is ‘tyranny’?
Seminar 1: Shakespeare’s Lucrece and Machiavelli’s The Prince.

II Tyranny and Monarchy
Two plays which depict the rise and fall of a tyrant within a monarchy.
Seminars 2 and 3: Richard III and Macbeth

III Tyranny and Democracy
Two plays which explore forms of tyranny and liberty in republican Rome.
Seminars 4 and 5: Julius Caesar and Coriolanus

IV Tyranny and Sex
Two plays which explore connections between political tyranny and sexual exploitation.
Seminars 6 and 7: Titus Andronicus and Measure for Measure

V Tyranny and the Family
Two plays in which the central figure has both political and domestic authority.
Seminars 8 and 9: King Lear and The Tempest

VI Conclusion: Seminar 10 This will allow us to draw together the various ideas which we have pursued during the term.

Texts for purchase
It is important at postgraduate level to study these plays from good scholarly editions. The Arden series is recommended for Lucrece in Shakespeare’s Poems and all the plays except for Macbeth, for which the Cambridge edition is preferable, and for The Tempest, for which the Cambridge edition is recommended. Machiavelli’s The Prince is available in the Penguin Classics or Oxford World’s Classics series.

Teaching: Teaching will be by ten two-hour seminars.

Assessment: The module will be assessed by one essay of 4000 words. A short essay of around 1000 words, and occasional oral presentations, will also be required, but not assessed.

Availability: MA in English Literature (Renaissance pathway), MA in English Literature, and other MA schemes within the School of English.
SO WHERE DO YOU COME FROM? SELVES, FAMILIES, STORIES

Module tutor: Dr Jay Prosser

Stories of selfhood and family abound. Culturally we are fascinated by real lives, by where we and others have come from; by tales of selves’ arrival, departure, transformation and return – whether written by presidents, pop stars, abused kids or great writers. This module engages with the phenomenon of self-accounting and family genealogy by reading some of the best of recent writing. Centred on the American scene as possibly the crucible for this fascination with ‘where you come from,’ the texts that we read nevertheless all travel out of the US, making – indeed showing as inextricable – connections between the US and the rest of the world. Our set texts span geographies, histories, intimacies. A first-generation Chinese American struggles to negotiate her present through her past; an African American woman searches for her slave ancestor on the west coast of Africa; a Holocaust descendant returns to Eastern Europe to find out what really happened to the missing family; an established writer composes for her dying daughter an urgent family history of their centrality in Chilean upheavals; a daughter writes with disturbingly unapologetic eloquence of her incestuous relationship with her father; a gay man tells his quest for self and sexuality. As the module is part critical and part creative, we will attend to how these writers write, isolating recurrent memoir techniques such as reflecting on a photograph, deploying a letter, reconstructing a conversation or interview, using the family tree, the motif of the journey, seaming in myth, fairytale or other cultural story, and character portraiture. We will also consider the necessity for fiction in such nonfiction, and digest some of the classic and latest critical work from the field of biography studies. The final part of the module will allow students to model and innovate what they have learned from their reading in order to create their own story of self and/or family. The module is taught by a tutor who is currently completing his own family memoir. Students will be invited to engage with his work, both published and unpublished.

Set Texts
Saidiya Hartman, Lose Your Mother: A Journey Along the Atlantic Slave Route (Farrar, Straus and Giroux, 2008)
Isabel Allende, Paula (Flamingo, 1996)
Kathryn Harrison, The Kiss: A Secret Life (Fourth Estate, 1997)
Edmund White, A Boy’s Own Story (Picador; New Edition, 2002)

Preparatory Reading
Marianne Hirsch and Nancy K Miller, Rites of Return: Bodies, Sites and the Archives of Attachment (Columbia University Press, 2011)
Judith Barrington, Writing the Memoir: From Truth to Art (Eighth Mountain Press, 2002)
Ben Yagoda, Memoir: A History (Penguin, 2009)
Latest issues of journals Biography and Life Writing.
Students should come to the first seminar having read Kingston’s memoir.

Teaching: Teaching will be by ten, weekly two-hour seminars. The last four weeks of teaching will consist of workshops devoted to students’ own writing in preparation for assessment.

Assessment: Assessment will be by one piece of critical writing of 2,000 words (50%), one piece of creative nonfiction (memoir/family memoir) of 3,000 words (40%), and a 200-word-per-week blog response to the primary texts (10%). In addition, students will be expected to give one seminar presentation debating with biography criticism and to play a full participatory role (sharing their own work and reading other students’ work) in the writing workshops.

ENGL5836M
TURKS, MOORS, AND JEWS: STAGING THE EXOTIC IN THE RENAISSANCE

Module tutor: Professor Martin Butler

This module studies the representation of the peoples and cultures of the Mediterranean and Middle East in English drama 1588-1630. The expansion of English trade into the orient, the impact of new luxury goods, and the creation of a global marketplace ensured that geographically remote locations became an intrinsic part of the Renaissance cultural imaginary. The drama of this period began to fill up rapidly with representations of non-European peoples, and to focus on plots of Machiavellian ambition, sexual predation, piracy, and religious apostasy which articulated the anxieties attendant on the origins of empire. The drama's preoccupation with margins and ethnic difference bespeaks the fears and fascinations of its time, as the nation re-visioned itself in relation to new global perspectives, in which English identity was both affirmed and challenged by its encounters with the 'other'.

We shall look at plays and masques by Marlowe, Shakespeare, Jonson, Massinger, and others which deploy the stereotypes of the greedy Jew, the lustful Turk, and the passionate Moor in order to explore religious, cultural, and gender differences. We end with John Fletcher's The Island Princess, a play which extends these concerns to the spice islands of the Far East.

Texts for Purchase
Christopher Marlowe, Tamburlaine, parts 1 and 2 (ed. A. B. Dawson, New Mermaids; or eds. J. S. Cunningham and E. Henson, Revels Student Editions)
Christopher Marlowe, The Jew of Malta (ed. James R. Siemon, New Mermaids; or ed. David Bevington, Revels Student editions)
John Fletcher, The Island Princess (ed. Clare McManus, Arden early Modern Drama)

Students are also asked to access these four (short) texts electronically via. Early English Books Online (EEBO) and the Cambridge Ben Jonson Online:
Ben Jonson, The Masque of Blackness (Cambridge Ben Jonson Online)
George Chapman, The Memorable Masque (EEBO)
William Davenant, The Temple of Love and The Cruelty of the Spaniards in Peru (EEBO)

In Vitkus’s anthology, we shall be reading Philip Massinger’s The Renegado and Robert Daborne’s A Christian Turned Turk. There is also a good recent edition of The Renegado edited by Michael Neill, in Arden Early Modern Drama.

Any of the following books would be a useful introduction to the concerns of this module:
Nabil Matar, Islam in Britain 1558-1685 (2008)
Nabil Matar, Turks, Moors, and Englishmen in the Age of Discovery (2000)
Emily Bartels, Speaking of the Moor (2008)

Teaching: This module is taught by ten weekly 2-hour seminars.

Assessment: This module is assessed by a single essay of 4,000 words. An unassessed essay of 2000 words will also be required.

Availability: MA English Literature (Renaissance pathway), other MA schemes within the School of English. Also as option for MA Race and Resistance programme (School of History).
ENGL5837M
VICTORIAN NEW MEDIA

Module tutor Dr James Mussell

The Victorian period witnessed a media revolution. From the industrialization of print to the invention of recorded sound, the Victorians created new ways in which they could relate to one another. This module explores the impact of different kinds of Victorian new media, considering how they were understood and the effect they had on more established forms and genres. Each week we will read material (literary and non-literary) that responds to a particular form of media or media technology. We will discover how these new media affected the way the Victorians communicated, whether across space and time or between the living and the dead.

The module will begin with a class on inscription, ‘Writing Things Down’, which will consider the purpose of writing and how this was shaped by industrial print culture. We will then move on to look at different types of Victorian new media, with classes on the telegraph (both wired and wireless), post, paper, the cinematograph, and the phonograph. We will also discuss the place of technology in the period and its connection with a particularly Victorian kind of modernity. New media were often described as collapsing time and space, bringing people closer together. On this course we will explore the technologies, systems, texts, and objects that shrunk the world and consider the new kinds of presence that were subsequently produced.

Texts for purchase
Please try and buy the following in these editions:

We will also be reading the following novel, which has not been published in a scholarly edition. It is available in print and online, but you don’t need to buy it as long as you are happy to read it onscreen and have some means of referring to it in class:

Preparatory texts (not for purchase)
Kittler, Friedrich, Grammaphone, Film, Typewriter (Stanford, Ca: Stanford University Press, 1999).

Teaching: Teaching will be by 10 two-hour weekly seminars

Assessment: This module will be assessed by one 4000 word essay. Students will also be required to submit an unassessed piece of work of 2000 words.

Availability M.A. in English Literature (Victorian pathway), M.A. in English Literature, as an option under other schemes within the School.
Module tutor: Dr Ian Fairley

This module will explore a range of fiction, drama and poetry to do with the experience and afterlife of the First World War. The historical span of our writing extends from 1914 to the outbreak of the Second World War. Throughout the module we shall focus upon the forms of loss, recollection and desire that structure our texts, giving consistent attention to their preoccupation with relations among and between men and women. The dislocation of home and family will figure prominently in our study, as will the disturbance of given forms of social and sexual identity. Our primary texts present us with a rich variety of tradition and innovation that we shall explore in the company of early psychoanalytical and other writing of the period, including Freud’s wartime essays and related accounts of ‘shell shock’. Many of our texts are concerned with how to conceive, and what to make of, the dead, and it is with this question in mind that the module places mourning and memory at the centre of its enquiry.

Set texts for purchase
J.M. Barrie, *Mary Rose*, in *Peter Pan and Other Plays* (World’s Classics)
Mary Borden, *The Forbidden Zone* (Hesperus)
John Buchan, *Sick Heart River* (Polygon)
David Jones, *In Parenthesis* (Faber)
Rudyard Kipling, *Debits and Credits* (Penguin or House of Stratus)
Trudi Tate, ed., *Women, Men, and the Great War: An anthology of stories* (M.U.P.)
Rebecca West, *The Return of the Soldier* (Virago)
Virginia Woolf, *Jacob’s Room* (Penguin or World’s Classics)

Preparatory reading
Paul Fussell, *The Great War and Modern Memory* (1975)

Teaching: Teaching will be through 10 weekly seminars of 2 hours.

Assessment: Assessment will be by one essay of 4,000 words essay alongside required unassessed work of 1700 words.

Availability: As an option for MA in Critical and Cultural Theory (English Studies), MA in Writing Identities: Critical and Creative Practices, MA in English Literature and other schemes within the School.
Module tutor Professor Bridget Bennett

This module is about the ways in which nineteenth-century American writers thought and wrote about the processes of death, loss and mourning. The module will move from the conventions of the Gothic tradition to writings about the Civil War, and the impact of the assassination of Lincoln, the most significant death in the US public sphere in that century. It will look at writing on the death of children, in an era of high child mortality. It will examine both the sentimentalisation of death and the celebration of lives well-lived through the writing of elegies. It will look at death as a literary motif and ask how Americans spoke and wrote about death metaphorically, and how they tried to make the dead speak again. In doing so it will pay attention to recent critical work on memorial and trauma as well as introducing students to hugely popular religious movements such as spiritualism that denied the existence of death, and the production of artefacts such as Post-mortem photographs, which created stylised images of the dead to hang in the homes of the living. We start by reading a novel in which mass murder, and suicide in the Revolutionary period suggest profound anxieties about the state of the new nation and the responsibilities of citizens, and end with a novel in which suicide is represented as a feminist act, a final rebellion against a society that stifles the protagonist. Between those two novels we will read of the multiple ways in which the actually dead and the socially dead are represented, charting the complexities of writing about death in relation to race, gender and citizenship.

Texts for purchase
Charles Brockden Brown Wieland (1798)
Nathaniel Hawthorne The House of the Seven Gables (1851) and The Blithedale Romance (1852)
Harriet Beecher Stowe Uncle Tom's Cabin (1851-2)
Herman Melville, "Benito Cereno" (1855)
Harriet Jacobs, Incidents in the Life of a Slave Girl (1861)
Henry James, The Turn of the Screw (1898)
Kate Chopin, The Awakening (1899)

Poetry by Emily Dickinson (any good edition) and Walt Whitman (any good edition.) We will be looking in particular at Whitman’s poems on the death of Lincoln as well as his account of his civil war hospital experiences and encounters with dying soldiers in “Specimen Days.” The latter is available online in good editions if you want to consult that in the first instance. Students should also read Lincoln’s “Gettysburg Address” (which is widely available online.) No particular editions are recommended above others for purchase, though the Norton edition of Uncle Tom’s Cabin contains a great deal of useful source material.

Secondary Texts
Ann Braude, Radical Spirits: Spiritualism and Women’s Rights in Nineteenth-Century America
Boston: Beacon Press, 1989
Elisabeth Bronfen, Over Her Dead Body: Death, Femininity and the Aesthetic Manchester: Manchester University Press, 1992
Leslie A. Fiedler, Love and Death in the American Novel (any edition)
and the Politics of Affect in American Culture Berkeley and Los Angeles: University of California Press, 1999

**Teaching:** Teaching will be by 10 two-hour weekly seminars

**Assessment:** This module will be assessed by one 4000 word essay. Students will also be required to submit an unassessed piece of work of 2000 words. In addition, two students will give unassessed seminar presentations in pairs at the start of each seminar.

**Availability:** M.A. in American Literature and Culture, M.A. in English Literature, as an option under other schemes within the School.
## Alphabetical List of MA Option Modules by Semester

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### Semester 2

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